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Scandicus and Climacus

JUST TO MAKE US FEEL GOOD UNSOLICITED COMMENTS RECEIVED LAST MONTH:

"I am enjoying THE CAECILIA more and more with each edition. It has been a wonderful help to me."

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G. C., Baltimore, Md.

"THE CAECILIA is a magazine that should be in the hands of every aspiring organist."

Sr. M. A., Quincy, Ill.

WANT TO MAKE US FEEL EVEN BETTER?

We appreciate the above letters, and they have caused us to renew our efforts with increased vigor.

Now we want your help. Jot down on a slip of paper the things you would like to have in THE CAECILIA which you do not find at present. Articles or information on what subjects? Music for what voices, and for what services?

From your letters we will be able to further improve this paper during the coming year. We are forgetting the depression and are determined to make this paper the best of its kind in the world. American Catholic church musicians deserve such a paper.

Use this blank if you haven't some paper handy.

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The Organization of Church Music in France

By Professor Amadée Gastoué. Paris

*The Second Article of a Series on European Church Music by
Leading Foreign Authorities*

To treat of the present condition of Church Music in France we must go back fifty years. At that time there were only a few cathedrals and large churches in which choirs of men and boys, called Maitrises, performed their offices by strictly adhering to the traditions established by Choron in 1820-1830, and continued by Niedermeyer and Lefebvre in 1850-1880, for the performance of "a cappella" music and certain compositions in the Palestrina style. At the close of this period (1880-1890) the reform of Gregorian Chant was begun by the monks of Solesmes under the leadership of Dom Pothier, but progress was very slow at first. We must admit, though, that France has always cherished a more or less lively interest in Gregorian Chant, even for the various disfigured and mutilated editions which were in use. The employment of the orchestra, on the contrary, was always the exception. At this time the study of the organ was assiduously cultivated, and a great number of organ virtuosi appeared.

All of these characteristics were comprised in the Schola Cantorum founded in 1895 by Ch. Bordes, Alex. Guilmant and Vincent d'Indy in Paris. Upon the suggestion of the distinguished choir-master, Msgr. Perruchot (1894-1930) an association of Church musicians and composers was organized in 1894; later on this association became the High School of Music (*Ecole supérieure de musique*) which at present is attended by several hundred students, singers and organists. This school did more than any other for the reform of Church music in France, and has several times been congratulated upon its success by Pope Pius X and XI. Neither may we forget the school of organ established some twenty years ago by Abbé Prieur in Caen which won distinction, particularly in Normandy. In the latter a practical school of organ playing was created and has produced a number of excellent organists to date. Very recently an Institute for Gregorian Chant was established by Cardinal Dubois with very specific objectives; too short a time has elapsed thus far to look for results.

In the larger Conservatories Organ is one of the Courses; that offered at the Paris Con-

servatoire has long been acknowledged the most excellent. For the past thirty or forty years most of the Bishops have introduced instruction in Gregorian Chant, in theory of music, and in organ in their seminaries, largely affiliated with the Schola Cantorum of Paris. This movement is progressing. Deserving of special mention is the Diocese of Grenoble whose bishop in compliance with the *Constitutio Divini Cultus* of Pius XI has drawn up a detailed syllabus of instruction for choirs of any size, this plan to be used in all the educational institutions.

But the difficulties attending the practical execution of the plan are most apparent in almost all the churches, particularly in the large Cathedrals which have no income to support the establishment of such a choir. In the majority of cathedrals it is the seminary choir alone that bears the burden of singing Gregorian Chant on Sundays and Holy days. In most of the other churches, even in the large cities, the number of singers is very limited; the choirs are largely made up of volunteer organizations of men, women and young ladies who look after the service themselves. Their direction in accordance with the Church laws regarding music is obtained through Church-music publications. Of the latter there are in France ten general publications of that kind and several specifically designed to meet local exigencies. Numerous conventions have taken place from 1899 to the present time; they have been financed by the various choir organizations and have done creditable service. In spite of numerous attempts, and notwithstanding the deplorable status of several organizations throughout the country it has never been possible to centralize all the organizations into a national group. Worthy of mention as a beginning, is the Guild of St. Cecilia, which included a very large number of the directors of cathedral choirs, the directors of some of the more important city church choirs, a number of musical critics and experts. This guild convenes annually. The Society of Choir Singers takes care of the financial end of the organization; the Society is a section of the Laborers' Union. Finally, as an association for special concerns there is the Choir Direc-

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tors and Organists' Union which maintains a benefit fund. It is a society of a social nature, and two or three times a year presents a concert of church music at Paris in the Palais de Institut de France.

These are the various Church music organizations in France at present with the characteristics peculiar to the nation. But they all have a single objective: good and beautiful Church music conforming to the rubrics of the Church and the tenets of art.

SINGING BOYS OF VIENNA ON FIRST AMERICAN TOUR

European Boy Choir Popularly Acclaimed

New York and then Boston, were the first two calls made by the WIENER SAENGER KNABEN (The Singing Boys of Vienna).

Advance Press Notices from Stockholm, Copenhagen, Paris, and Vienna, had hailed these boy singers to great extremes, but not more than did the sophisticated critics of the New York and Boston dailies after the performances in those cities.

The Vienna Saengerknaben is the most beloved musical organization in Europe. Not only are they fine little singers, but they are actors as well, trained for stage productions, a unique organization with a rich tradition in musical history.

Rev. Josef Schnitt is their director.

By imperial decree, the Saengerknaben was founded by Emperor Maximilian in the year 1498 as an adjunct to the famous Court Orchestra in Vienna. By the middle of the seventeenth century, they enlarged their talents to include opera, becoming a national institution, nurtured by the state. Political upheaval and wars could not sweep away the Saengerknaben. It survives today, stronger and more gifted than ever. It was with the Saengerknaben that Haydn, Mozart, Schubert, and many other illustrious ones received much of their musical training.

The adult world must bow to these youthful singers who, as fine gentlemen of the rococo period, in periwigs and brocaded costumes, or as ladies with hoop skirts and curly chignons, can preserve the illusions of the stage, the

while they sing with exquisitely trained voices. Their repertoire includes many charming operas, church choruses, national choruses, Christmas songs.

This exceptional organization, which has lived since America was discovered, has been heard repeatedly in all the countries of Europe and thousands of cities and communities. Nearly everywhere, in fact, except in America. This opportunity has come at last.

When they sang before Pope Pius XI, on April 16, 1931, His Holiness awarded them an illuminated parchment saying he "blesses the Vienna Saengerknaben as he listened to tones as sweet as flutes and to voices of angels in Paradise."

The programs sung at the two Boston Concerts were as follows:

O Sacrum Convivum	Da Croce
Alleluia, Laus et Gloria	Di Lasso
Domine Non Sum Dignus	Vittoria
Ascendit Deus	Gallus
Christmas Motet, "Silent Night"	Lechthaler
The Apothecary, Opera in One Act	Haydn
Jubilate	Burkhart
Schlaf mein Jesulein	Tyrolean Folk-song
Es Hat Sich Halt Eroeffnet	Tyrolean Folk-song
Waltz, "Blue Danube"	J. Strauss

For Tuesday:

Spinning Song from "The Flying Dutchman"	Wagner
Serenade	Schubert
Angel Trio	Mendelssohn
Ascendit Deus	Gallus
Schlafe, mein Prinzchen	Mozart
Bastien and Bastienne, Opera in One Act	Mozart
Psalm	Schubert
Jubilate	Burkhart
Die Wanderer in der Saegemuehle	German Folk-Song
Jaeger aus Kurpfalz	German Folk-song

Twenty-two boys and the director a Catholic Priest of Vienna.

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VESPERS

The Lay-Folks' Evening Devotion

By VILMA G. LITTLE

Reprinted from "The Help of Christians,"
Oxford.

*"Let my prayer, O Lord, ascend in Thy sight
as the incense, and let the lifting up of my
hands be an evening sacrifice."*



VESPERS, the evening office of the Church, is one of the most beautiful and touching devotions that have come down to us from the earliest ages. Full of symbolism and rich in mystical meaning, it appealed strongly to the piety of our Catholic forefathers. Indeed "Evensong," to use the ancient English term, was especially looked upon as the people's service, in contradistinction to Night-song (Compline) and the other Hours which were more the affair of Religious and the Clergy. The observance of Sunday began with Saturday evening Vespers, and the people were taught that "it is a very fitting thing that every Christian man who can accomplish it, should come to church on Saturday and bring light with him, and there hear Evensong."*

The Latin name of the office is derived from the *esper*, or evening star, which rises about sunset. In some countries it was called the Office of Lights, because of the lights that were kindled in the church, the gleaming tapers on the altar, symbolical of the one perfect Light, Christ, the true star of eve, that arose in the eventide of the world.

From the earliest times the office of Vespers has been celebrated with more pomp and ceremony than any other. It corresponds to the evening sacrifice of the Jewish Synagogue, type and forerunner of the Catholic Church. The offering of a sacrifice was always accompanied by the burning of incense, so at Vespers incense is offered for the acceptance of the perfect sacrifice of Christ consummated at the hour of sunset.

Five psalms are sung at Vespers; first, in remembrance of the five wounds of Christ; secondly, to remind us to beg for forgiveness of those sins which we may have committed through the five senses of the body. These five psalms represent also those good works by which we attain to the exultation of soul expressed in the singing of the hymn. And be-

cause our good works are as nothing except they be inspired by love, therefore each psalm begins and closes with an antiphon whereby love is signified.

After the psalms a short reading from Holy Scripture, known as the little Chapter, is intended to fix some definite thought in the mind. What a beautiful and helpful thought is expressed in the Chapter for ordinary Sundays: Blessed be God, the Father of our Lord Jesus Christ, Father of mercies and God of all consolation, who comforteth us in all our tribulations—a thought to sustain and strengthen through whatever stress of work or trial the coming week may have in store for us. Then arise the jubilant strains of the hymn, followed by the Versicle: "Let my prayer, O Lord, ascend in Thy sight as the incense." How striking is this conception of our prayer as incense. These psalms, this hymn we have sung constitute *our* evening sacrifice of praise and thanksgiving, *our* offering of sweet-smelling savour, symbolised by the smoke of the incense ascending before the altar.

But this is no mere poetical image; it has a deep mystical meaning and is intended to remind us that, even as it is necessary for incense to be cast into the fire in order that it may rise in a fragrant cloud, so our prayers and psalms, if they are to give forth an odour of fragrance before the throne of God, must proceed from a heart on fire with love—a fire kindled, maybe, from the live coals of suffering.

Commenting on this versicle, an old writer, Walter Hilton, says: "For even as incense that is cast into the fire maketh a sweet smell by its smoke arising into the air, so a Psalm sweetly and softly sung, in a burning heart, giveth forth a fragrant smell before the face of our Lord Jesus, and before all the Court of Heaven. And as no insect dare rest upon the censer, by reason of the fire within, even so no fleshly delight can rest upon a pure soul that is all enveloped and warmed with the fire of love, a sit glows and teems with its Psalms and prayers to Jesus."

We now reach the climax of the whole office: *Magnificat*, the Song of our Blessed Lady.

* Rock. *Church of our Fathers.*

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This Canticle is always sung at Vespers to commemorate the mystery of the Incarnation, which took place at the Vespertide of the world. In some churches on the Continent additional candles are lighted on the altar as a sign of rejoicing. It is a most solemn and dramatic moment, when, to the strong, sweet strains of the ancient Gregorian tones, the Altar of sacrifice is censured by the Celebrant, typifying our great High Priest, Jesus Christ, "who having assumed the censer of human flesh, and placed therein the fire of His glorious Divinity, stood between the living and the dead, and suffered death to rule us no longer."† Origen.

Magnificat ended, the collect for the day is solemnly recited, and sometimes a Memory is made of a Feast, after which is sung *Salve Regina* or some other antiphon in honour of Our Lady. In the olden days of Catholic England this antiphon was sung in solemn procession to the Lady Chapel or "Salve Chapel" as it thereby came to be called, and the concluding prayers were said there. Now both antiphon and prayer are sung in Choir and the office ends, as it begun, invoking the divine assistance.

GOOD NEWS FROM NEWARK

Choirmasters of the Diocese of Newark, N. J., gather each Thursday evening, at St. Patrick's School Hall, where Nicola A. Montani of Philadelphia is giving a course of lectures on liturgical music.

A higher standard of church music will develop in this country if such courses are put into effect in every diocese. Enrollment in such a course is an easy, pleasant way of securing self improvement, and is the most effective method of making definite progress, from any given standard of accomplishment.

For Tenebrae
Lamentations by
Rev. H. Gruender S. J.
for T.T.B.B. 35c

THE POETRY OF PLAIN CHANT

I

Wouldst call Plain Chant a Poem? I say 'tis more!
The cry of longing soul that strives to soar
To God—the Mode of each soul's storied Song!
Her aspirations force a cry—they long
To reach Him! Soft, beseeching, clear doth rise
Her voice—then falls to murmuring surprise
Of union's trance!

II

Then if thy hearing be attuned, 'tis true
Thou'lt find, now dual now triple sounds
bestrew
The melody. The dual is Voice of Him
Who speaks to soul, and then you hear her dim
And hesitating answer, broken sighs.
Both pointed with love's ictus sharp that lies
Along the way.

III

The triple sounds are those proceeding swift
From Holy Spirit as He soars from soul's love
drift
Where drenched in holy fire of God, she dwells.
The three are mingled now—the Plain Song
swells,
A poignant cry—stressed often with the urge
Of meet expression. 'Tis the wondrous surge
Of mystic Bridal Song!

IV

Again the Cantor's voice expresses clear
The eager seeking of the soul whose fear
Is that she cannot find her Loved One. Then
With hurried step she hastens on again.
Hear her implore the Sentinel:—"Ah say!
Where shall I find Him Whom I love? I pray,
Hast seen Him?"

V

And lastly doth the Chant the soul portray
That, sunk in low humility, she may
Arise in sound triumphant, and her train
She draws behind her—leaving thus the strain
Unfinished. Then FINALE grand doth ring
From God, surrounded by the Choirs who
sing
Pæan of Victory!

S. M. A.,
U. C. B.

July, 1931.

WHAT IS KILLING HIGH MASS.

A Frank Discussion of Present Conditions

(See "Questions and Answers" for opposite view to this article)

What is wrong with "High Mass?" We have good reason to believe that members of the Hierarchy have been asking that question of leading churchmen. The service is no longer than Low Mass. Is it that the music is keeping people away instead of attracting them, to this beautiful service?

What do the congregations think of gregorian music? What of the polyphonic music? Do they want all gregorian, or all polyphonic, in every church. Have narrow prejudiced commissions pulled down the roof over their heads? In "saving" church music, are they losing High Mass?

In some quarters where nationally known musicians are employed, and paid singers are exploiting the compositions of the choir-master in the church services, an abrupt shock is due. The temperamental preference for modern music which is in a minor key, or based on a gregorian theme, has failed to impress the clergy or congregation. The complete absence of modern music in any other vein, has been felt.

Instead of being liberal, keeping alive the polyphony by frequent performances, by using the chant where it is beautiful, (and in all cases it is not uniformly beautiful—in fact some proper are little more than recitations of the dulllest sort) and admitting that there was some one thing that composers like Gounod wrote worth church performance, this generation may kill church music as far as participation by the people is concerned.

If music is to be used as not only part of the service but as an attractive feature, the racial differences in sense of melody must be admitted. What an Italian likes, an Englishman may not. What a Frenchman thinks is tune, may be scorned by the German. Hence the chant is the universal music of the church. like the latin language. Granted, but that should not forbid the introduction of properly composed music, in modern style. Recent compositions have all bordered on the gregorian themes, because of the interpretations that

"the more closely it conforms to the gregorian idiom, then the more liturgical it is." Secular music is forbidden by Commissions, properly because it is the same as having modernistic stained glass windows, or statues garbed in present day dress.

All of these things have been proper and fitting, for the procedure of purging church music is not an easy one. At least, compositions of Giorza, Mercadante, La Hache, Wiegand, Loesch, and Brown, are no longer tolerated.

But now, lest we bend our backs too far, it is time to watch out that truly jubilant music in the modern vein is not annihilated. No new church music reflective of original thought can result from imitations, variations, or improvisations on gregorian themes.

Specifically the music of Gounod's Sacred Heart Mass, and the St. Cecilia Mass, properly edited, and the text corrected, has been used, with the knowledge of the hierarchy at Festivals of the church, and the choirs have been enthusiastic about their work, the congregations edified, and the service ornamented. We make no plea for these masses . . . their continued use in places of prominence gives its own answer.

There is a place for everything and a medium on which reasonable men agree. The extremists who want nothing but chant and polyphony, are not helping the cause now. A boom for choral music has started as a citizens movement. The High Mass, has slipped away in the biggest dioceses of our country. It is incongruous that the people in these days should seek an outlet for choral expression, and at the same time fail to attend the service of the church which gives a prominent place to music.

The reason is plain. The music has failed to serve its purpose at this service. It has driven choir and congregation away. It has not attracted. *It has driven away.*

Do you agree with us? Do you have more

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at the High Mass, than the other services? Then where is the beauty and the universality of this music which has been in use during the past 26 years.

Put back the old music for a year. Just one year. Or better still, go to a church where the old music is still sung, and watch the crowds. It is our duty to find the happy medium, before the cause is lost.

Our mention of members of the Hierarchy is founded on direct facts, and their concern is one that would startle our present music commissions.

How many of you confidentially have done a movement from Gounod's Sacred Heart Mass, or Gounod's St. Cecilia Mass, with no sacrifice of devotion or loyalty to the cause of gregorian and liturgical music? How many of the great names in Catholic church music of our day, have slipped a number or two into the program, to hold the choir or please the congregation? How many have put on a classical program, and then sung a hymn like the "Good Night Sweet Jesus" which many say is not music at all, only to have the congregation thrilled by the direct simplicity and universal expressiveness of this hymn, and the rest of the program politely "complimented."

Ask the big choirmasters and they all know the answer. Those who theorize don't always practice what they preach.

We've got to find the answer ourselves. Gounod's music as written is not proper in its entirety for the church, that does not mean it should be barred, and everything Gounod wrote, barred as it is now by the authorities. There must be a devotional, liturgical expression in modern melody that will reflect the musical taste of this century, and not require us to believe that anything written in the 16th century is good and appropriate, and that all music must imitate that.

Let's have the choirs singing, and the people in the choirs. There are 12 in the choirs where 25 were before. Music need not be secular nor theatrical. Melody in church music is not a sin, as modern composers would have you believe.

What do you think fills this standard in the way of compositions you now use? Can you mention specific works, which are both liturgical and melodic in the true sense apart from the Gregorian and polyphonic?

In Germany they are issuing new revised editions of Haydn's Masses. In England they are singing the old masses yet, with one or two

notable exceptions in churches of London. In America Monasteries, Seminaries, Convents and Cathedrals are the only places where liturgical music, and singing the old music to please the reform in parish churches hasn't started yet. Where it has gone into effect, the choir has disbanded soon after.

FATHER BONVIN S.J.

has prepared a new series of Articles to begin in the next issue, "FIFTY OF THE BEST HYMNS AND THEIR SOURCE AND MEANING."

NEW CORRESPONDENTS

REV. REMY ZADRA, D.D. has been transferred to Rome and will serve as our correspondent from that city. Watch for his letters to appear shortly. The final chapter of "Music Fundamentals" will appear next month.

ERNEST KLUSEN of Krefeld, Germany, has been appointed correspondent to THE CAECILIA. We are sure our readers will enjoy receiving news direct from abroad from Mr. Klusen in Germany and Father Zadra in Rome.

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Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O. S. B.,
Prior Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.

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Q. "It seems that instead of going forward we are gradually 'putting back the clock', and slowly but surely ousting all music save the chant."

A. In matters of sacred Liturgy there is not so much "a going forward", as "a going inward". We may just as well look for a giving up of the sacred vestments, the Latin language, and sacred ceremonies, as for the abandoning of the liturgical chant.

Q. "What advantages is the restoration of plainchant going to bring to the Catholic world?"

A. 1) It will make the world more musical; the Latin words and Gregorian melody are unsurpassed means in the training of voices; 2) heretofore music pupils went to Italy to finish their vocal training. By the revival of the ancient chant Mother Church "brings Italy into every parish" to accomplish a similar vocal campaign; 3) an unfailing standard for adjudging melodic values is restored at a time when the world is drifting into considerable confusion concerning matters musical.

Q. "Is it rubrical or correct to sing 'Amen' after the 'O Sautaris', when it is sung at Benediction?"

A. The rubrics prescribe nothing along that line; any hymn or antiphon in honor of the Blessed Sacrament may be sung before Benediction. When sung in Gregorian Chant, the "Amen" is generally added to the "O Sautaris". When sung in parts, it depends on the composer; if he has omitted the "Amen", it will be quite correct to follow his setting.

Q. "I think it was Father Bonvin S.J. who said on one occasion that 'using only Gregorian music in our services would mean stagnation and practically the death of musical art in our churches'."

A. That the exclusive use of Gregorian music is paramount to stagnation and death, is an unwarranted statement, a mere reflection of modern impressions. When we consider that polyphony is at best 500 years old,

we justly ask the question, "How could the Church get along without polyphony for 1500 years?" We have a hard time to imagine today how our ancestors got along without telephone and telegraph, without auto and steamship; still they fared well without these commodities: no one even missed them. Apply the same to part-music.

Q. "Pius X in 1912 rebuked certain delegates of the Church Music Congress held at Rome, insisted upon the exclusive use of Chant at the liturgical functions 'as the cure for all musical ills', and informed them that such extremist views were not based upon his *Motu Proprio*, and went on to say 'that he strongly deprecated any thing like insisting upon an exclusive use of Plain Chant'."

A. Pius X has never hesitated to bestow highest encomiums, not on every kind of polyphony, but on such "as agrees with the highest model of all sacred music, with plainchant". This kind of polyphony (he says) "deserves, together with plainchant, to be used in the more solemn offices of the Church, as, for instance, in those of the Papal Chapel. This music, too, should be largely restored, especially in the greater basilicas, in cathedrals, and in seminaries and other institutions where the necessary means of performing it are not wanting". (*Motu Proprio*).

Q. "There is now more exclusive chant than ever, but no authoritative voice is raised in protest. Moves the pity."

A. It certainly "moves the pity" that any Catholic should look for a protest against the chant movement!

Q. "Pius X was a cultured musician, but there is no proof that His present Holiness (Pius XI) is so endowed. Perhaps herein lies the answer to my problem."

A. We live in a period of liturgical revival; the restoration of the ancient chant is an inseparable concomitant of this movement. We are entitled to believe that higher powers than mere personal endowments are active in this world-wide return to liturgical life.

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Q. "How is the Papal Choir affected by the *Motu Proprio*?"

A. The Papal Choir keeps to high standards with regard to personnel as well as to the style of music. The artificial sopranos have long been replaced by boy voices. The very existence of the Papal Choir is a standing guarantee that polyphony will not be eliminated.

Q. "Even the much maligned Mozart wrote some worthy Church music in his Mass in F, or Mass in D, both of which were praised by Dr. Franz Witt as being worthy of Church use."

A. With regard to Mozart's Masses, Dr. Hugo Riemann says, "even in his best Masses Mozart appears at times thoughtless beyond measure; he falls back into shallow opera style". Dr. Franz Witt had been a lover of Mozart, but when he recognised that his Masses were in opposition to sacred liturgy, he rejected them "as unfit for Church use". They were never received into the official Catalogue of St. Cecilia Society. (See note.)

Note: In justice to Mozart as well as to Dr. Franz Witt we insert a note of explanation. Mozart wrote four Masses in F. The first in 1766, when he was a boy of ten; the second in 1769; the third probably in 1772. These three Masses show the moulding of early attempts with some good points promising the future artist. It is however the fourth Mass in F-major, dated June 24, 1774, which reminds us of the most beautiful models of the older Neapolitan school. It is composed for solos, chorus organ and two violins. Justice is done to all parts, none is domineering over the other. The beginning of the *Gloria*, however, is rather playful. The *Dona nobis* is noble, but the attempt to give it a joyful character, deprives it of some of its depth. The Mass in D-major is dated August 8, 1774. It has been justly placed by the side of the previous one. The attempt at greater elegance is more conspicuous, but in earnestness and ideality it cannot reach the former. The next Mass, in B-flat, exhibits the composer's attempt to please. The principal figure employed in the Credo recalls a popular song; it is not an ecclesiastical composition. All the following Masses bear openly a worldly, uneclesiastical character.

Q. "In many places Church Music Reform has gone too far; there are signs that, instead of being reformative, the Church is becoming retrogressive; I refer to the intensive propaganda which is now being waged in favor of Gregorian Chant, as the exclusive song of the Church."

A. We consider this statement as overdrawn. Granted, however, things were as represented, we could hardly find fault with them; to be "retrogressive" in certain attitudes is not objectionable. When the right way has been abandoned, we must retrace our steps: there is no other remedy.

Q. "I understand the principles advocated in the liturgical movement are to foster a more active participation of the faithful in the musical parts of our services. The *Motu Proprio* however allows the Palestrina School, and the more modern works of later composers."

A. It has been the outspoken desire of two Popes that the faithful again take an active part in the liturgical services. This desire does not endanger the existence of sacred polyphony.

Q. "Is it really the intention of the Church in the near future to have nothing but Chant congregationally rendered as aid to devotion, and is that the reason why the children in our schools are being drilled into Gregorian enthusiasts?"

A. It is the intention of Holy Church to restore to the faithful what has been unjustly taken away from them. It is a matter of ordinary courtesy to answer a greeting, to give thanks for a blessing, to show good will in response to an urgent invitation. In the course of High Mass the priest addresses the faithful six times with a sublime form of greeting when he says "*Dominus vobiscum—The Lord be with you*": 1) before the Collects; 2) before the Gospel; 3) before the Offertory; 4) before the Preface; 5) before the Postcommunion; 6) before the Blessing and Dismissal. In the *Apostolic Constitution* (Dec. 20, 1928) the Holy Father says: "It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy, so that they may sing alternately with the priest and the *scholae* (i.e. trained singers), according to the prescribed rule." Naturally this work must begin with the children. It should then be taken up groupwise along the whole front, e.g. by the sodalities of young ladies and young men, Christian mothers and organizations of men. In this movement, again, there is no idea of suppressing or eliminating sacred polyphony.

For Palm Sunday

Ingrediente and Hosanna Filio David

Rev. I. M. Wilkens O.S.F.

.15

PETER GRIESBACHER DIES IN REGENSBURG, GERMANY

Early in February, our newly appointed correspondent in Germany advised us of the death of the eminent composer and priest-musician, Peter Griesbacher. Father Griesbacher was seventy-nine years old at the time of his death.

He was one of the oldest, and yet the most modern of the advocates of Caecilian church music. His whole life was devoted to church music, and his compositions are used throughout the world. (In America the following are best known: "Missa Janua Coeli," Unison; "O Sacramentum Pietatis," S.S.A.; "Tu Es Sacerdos," S.A.T.B.; "Anima Christi," S.S.A.; "Missa Mater Admirabilis," S.A.T.B.; "Missa Stella Matutina," S.A.T.B.; "Ave—My Mother Pure," S.A.)

Undoubtedly Griesbacher was one the most popular of the CAECILIAN composers, with a form of composition based on the style of Palestrina, yet with a romantic form of expression. He wrote about forty masses, all of which are of great effect when sung.

His music was always liturgical in its intent, but he sometimes aroused criticism by his tendency to make the music effective. He liked orchestral accompaniment, for example, for all of his works.

He really connected the old Caecilian form of composition with present day tastes. He achieved a style whose permanence will remain in church music literature, with that of Perosi, as the best of our day.

Peculiarly enough, although his own music was liturgical, he was harsh in his criticism of the "reformers". He objected to the narrowness of their views, and claimed that the factors in authority in the church when the "Motu Proprio" was promulgated had foisted their own tastes on the entire church, by not properly representing things to the Supreme Pontiff.

For that reason he was not popular with many critics. Nevertheless all paid tributes to his skill in composition, and recognized that his music was the product of a real genius. He had musical education, experience, taste, and a natural talent.

His loss is an international one, but his music will live on in testimony of his ability, and in tribute to the musical taste of our generation.

For Palm Sunday

Complete Morning Service for T.T.B.B.
by J. Singenberger

.35

PROGRAMS

Caspar Koch Programs Ninna Nanna In Pittsburgh Recital

CARNEGIE HALL
Pittsburgh

Sunday Afternoon, January 15, 1933

1780th FREE ORGAN RECITAL
CASPAR KOCH, Municipal Organist

Organ Program

- | | |
|-------------------------|--------------------------|
| 1—Suite Gothique | Leon Boellmann |
| 2—Eye Hath Not Seen | Alfred Robert Gaul |
| (from The Holy City) | |
| 3—Meditation from Thais | Jules Massenet |
| 4 Rondo di Campanelli | Giovanni Morandi |
| 5—Ninna Nanna | Melchiorre Mauro-Cottone |
| 7—Marche Pittoresque | Ernest R. Kroeger |

RADIO PROGRAM

St. Joseph's Choirs
Oklahoma City, Okla.

Sunday Feb. 12, 4 P. M.
Station KOMA (1480-K)

- | | |
|------------------------------------|--------------|
| 1) "Veni Jesu Amor Mi" | Cherubini |
| 2) "Gloria" (Jubilee Mass) | |
| Opus. 105 | Gruber |
| 3) "Credo" (Jubilee Mass) | |
| Opus. 105 | Gruber |
| 4) "Ave Maria" (Ladies Trio) | Marchetti |
| 5) "Cantate Domino" | Bouchere |
| (Adult Choir) | |
| 6) "O Sanctissima" | |
| (Sicilian Air) | Traditional |
| 7) "Te lucis ante terminum" | Father Finn |
| (Boys Sanctuary Choir) | |
| 8) "Sanctus" (Messe Solonelle) | Gounod |
| 9) "Benedictus" (Messe Solonelle) | Gounod |
| 10) "Ecce Panis" (Mixed Quartette) | Silver |
| 11) "The Kingdom of God" | |
| (Bethany) | Rhys-Herbert |
| 12) "Adoramus Te Christi" | |
| (Seven Last Words) | Dubois |

(Adult Choir)

JAMES E. PRIOR

Organist and Director (Both Choirs)

SOLOISTS:

Mrs. E. C. LaMonte—Soprano
Mr. Joseph Campagna—Tenor
Mr. Joseph Buswell—Baritone

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Our Music This Month

CANTATE DOMINO

F. J. McDonough, popular composer who resided in New York State, wrote nothing more popular than this "Cantate Domino". It is approved on the St. Gregory "White List" and is melodic enough for repeated use as a recessional every Sunday. The translation indicates its adaptability for use in either language. There are many places on Easter programs where this piece may be used. A male voice arrangement is available in a separate edition also.

WHEELER'S TWO PART MASS AT NOTRE DAME

Vincent Wheeler's two part mass in D major, which has quietly won its way in to many big Festival programs, is being taught to the entire student body at St. Mary's College, Notre Dame, Ind.

The late composer, a former resident of Pittsburgh, never knew the real popularity of this mass, because it was after his death that it became approved by the Baltimore Archdiocesan Music Commission, and other authorities. We include the voice part as an example of his writing.

In order to get in the other numbers on an even number of pages we had to omit the last of the Benedictus and the Agnus Dei which make up the last page of this voice part.

COR JESU by R. R. Terry

This text is frequently used during Lent, and this setting is from J. A. Reilly's "Fifty Gems for Male Choirs". The composer needs no introduction, and this piece is familiar to many in its original mixed voice arrangement.

SONGS FOR INTERMEDIATE GRADES

The continuance of a series actually in use in a mid-western diocesan school system, in conjunction with the course in "Music Appreciation" for classroom use. All by Sister M. Cherubim, O.S.F. It will be clearly noted that these are not designed for church use, but are for quick results in the classroom.



Eminent Musician Praises McGrath Mass

H. B. Collins, Famous Authority on Polyphonic Music Reviews

"Missa Pontificalis" in "Music and Liturgy"

(London, Eng., Jan. 1933)



Prof. McGrath

Missa Pontificalis, Op. 11, for 4 mixed voices and Organ, by Joseph J. McGrath, Boston, Mass. McLaughlin & Reilly. (Price not stated.)

It is not every day that we come across a new Mass of real originality and musical interest such as this. From the Boston "Caecilia" we learn that the composer is organist of the Cathedral of Syracuse, New York; that he has already published many compositions of various kinds; and that the Mass was first performed in the Cathedral last Christmas with accompaniment of strings and organ. It may be mentioned, however, that the accompaniment, though *obligato*, is of a restrained character throughout, and contains nothing unsuited to the organ alone.

The Mass is based on the Plainsong of the Antiphon "Sacerdos et pontifex," which the composer treats with great freedom and originality. It first appears at "Christe eleison," disguised in a curious manner. If the reader will play over the opening notes of the Antiphon at the original pitch, accompanied by the chord of B flat, he will see how this is managed.

After three bars of instrumental introduction of a highly significant character, the Kyrie opens in fugal style *a cappella*, in E minor, closing on the dominant. This is followed by a repetition of the three introductory bars leading into the "Christe" as mentioned above, for Tenor solo, answered by the three other voices *a cappella*. The last Kyrie is a repetition of the first, but this time accompanied, and closing in the original key.

The Gloria opens brightly in E major on the upper voices divided, again *a cappella*, answered by the Tenors and Basses. At "Adoramus te" we again hear the theme *quasi*

adagio; and this occurs at intervals through the whole movement, both on the voices and the organ. "Qui tollis" returns to E minor with a new theme in $\frac{3}{4}$ time. "Cum Sancto Spiritu" (E major) resembles the exposition of a double-fugue. It is not developed, though the inversion of the opening double-counterpoint is heard once at the entry of the treble part. Speaking with reserve, before hearing the Mass, we should say that this movement does not hang together quite so well as the rest, the frequent changes of *tempo* tending to produce a certain restlessness, and to give a rather scrappy effect.

The Credo opens with a fine broad melody for the Basses, derived from the Plainsong as at "Gratias." This is answered by the Tenors a fifth higher, the Basses supplying a counterpoint below. Later on it is taken up successively by the Altos and Trebles, the voices eventually joining in jubilant four-part harmony. The "Et incarnatus" is introduced by the organ with the same phrase as at the opening of the Kyrie. The words are set for four men's voices, and above the last sustained chord the Plainsong theme is heard as a refrain on the organ. Here Violins (or Violas) would undoubtedly be more effective. This is answered by the upper voices, also in four-part harmony, with the refrain a fifth higher. At "Et homo factus est" the two choirs assemble in eight-part counterpoint, ending *forte*, with the instrumental refrain marked *fortissimo*. This extremely unconventional treatment of the text will not appeal to everyone. It is as though the composer desired to emphasize not merely the Incarnation but the Priesthood of Christ—"Tu es sacerdos in aeternum." And this view is supported by the fact that the "Sacerdos" theme makes its first appearance at "Christe eleison." Or it may be, again, that the composer was guided merely by musical considerations. Even if the former were true, it would hardly reconcile those who found the ending undevotional.

"Crucifixus" is sung by a single Alto voice "without any accompaniment: and at "passus et sepultus est" we have the nearest approach to modernist harmony which the Mass presents. The rest of the movement is of a fine and vigorous character, the music to "Et vitam

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venturi saeculi" being identical with the conclusion of the Gloria.

The first part of the Sanctus is a beautiful example of pure unaccompanied polyphony, after which the Organ introduces the Sacerdos theme which forms the musical material of "Pleni sunt caeli," and the movement ends brilliantly.

The Benedictus, again, begins with a Bass Solo, unaccompanied save for a melodious counter-subject marked *ad libitum* for the Organ. The subject is then repeated in four-part harmony, and the "Hosanna" corresponds to that of the Sanctus.

The Agnus Dei opens with another broad melody, allotted to the Tenors with Organ accompaniment, while the upper voices answer "miserere nobis" in three-part harmony. The melody is then repeated by the Basses a fourth lower, the upper voices answering as before. Lastly, the first section of the melody is repeated by all the voices in unison, which break into polyphony at "qui tollis." "Dona nobis" is identical with the last Kyrie, and the Mass ends peacefully in the major key.

We have played through the whole work several times, and each time have been more impressed. The author is evidently as well acquainted with Liszt and Wagner as he is with Palestrina and Bach, and though the influence of all these is apparent, we are not conscious of any abrupt changes of style. And if a very few passages may be criticised as savouring of the theatre, these may easily be counted on the fingers of one hand, and are in fact confined to the Credo, otherwise one of the best numbers. We have already alluded to the ending of "Et homo factus est" (p. 18 of the mass) which we think might be modified without detriment to the music. And we would ask with diffidence, is the opening bar of the Credo, tho thematic, necessary? Does it not break the continuity which should exist between the intonation of the Priest and the answer of the Choir? It is true that one can never rely on the Celebrant intoning at the pitch desired. But the same applies to the polyphonic Masses of the 16th century. And here all that is required is an E softly sustained on the Organ to give the Basses their lead. And so with the introductory bar before "Et in Spiritum Sanctum" on page 22. Why this startling announcement (marked *fff* in the treble, and *ff* in the bass)? It would only be necessary to change the chord of C to one of E minor, and the continuity of the music need not be broken.

Apart from these few criticisms we have nothing but praise for the work. Though of

moderate difficulty, it should only be attempted by good Choirs, and above all it requires the direction of a thorough musician as well as the assistance of a good organist. And the composer would be well advised to all at least some approximate metronomic signs, as the directions given are of rather a vague character, and easily misunderstood. H. B. C.

Missa "Cantate Pueri" for Unison Chorus and Organ, by Martin G. Dumler, M.M., Price, 60 cents net. Voice part, 20 cents net. McLaughlin & Reilly, Boston, Mass., U.S.A.

To substitute a modern unison Mass of little value for Gregorina melodies of surpassing beauty is not a course to be commended, especially as children prefer the Chant, where it is well taught. However, this Mass is very easy and treats the text liturgically, and it may be useful where no teacher of the Chant is at present available. A. D. S.

Two New Publications of More Than Ordinary Interest.

Received Too Late for Inclusion as Supplements.

Now—On the Press.

Miserere

Allegri—Manzetti

The world famous Allegri "Miserere", subject of legend and story for generations has been made available in a singable practical arrangement for present day choirs by Monsignor Manzetti, Baltimore's eminent church musician.

The new arrangement is for three equal voices, and it should appear at Tenebrae services throughout the country. The original is internationally recognized by people of various faiths, as in immortal work. Catholics should perpetuate their heritage by the use of this masterpiece at Tenebrae (and not leave it to the Secular College organizations to display on the Concert platform). A copy will be sent free to those who request a sample. (3c postage cost)

The Crucified

Sister M. Antoinette

A new lenten hymn for three part chorus, (S.S.A.), recommended to us by Rev. Peter Schaefer, of the Cleveland Cathedral. He heard this number, was impressed with it, asked for the manuscript, revised it slightly, and submitted it for issuance. It will please those in charge of ladies choirs, because it is particularly appropriate for the season which has just started. As you know, there is very little to chose from, for Lent and Holy Week. A copy of this will be sent free to those requesting a sample. (3c postage cost)

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



MUSIC APPRECIATION IN THE FIFTH GRADE (Continued)

OCTOBER

LESSON TWO

A TOY SYMPHONY, by Haydn.

Write the name of the composer, FRANZ JOSEPH HAYDN, on the board, show picture of the master, and relate briefly some of the following incidents of his life:

FRANZ JOSEPH HAYDN was born in the little village of Rohrau, Austria, in 1732. His mother and father were very poor, but they loved music, and little Joseph often heard songs accompanied by the sweet sounds of a harp, for his father could sing and also play the harp. Now, the village schoolmaster, who was also a violin player, often called on the Haydn family and played for them, knowing that they loved music. Then little Joseph, hardly more than a baby, would take two pieces of wood for his "fiddle and bow" and imitate the playing of the schoolmaster. Soon he also began to sing the simple songs he heard his father sing, and astonished his listeners by the correctness of his ear and the beauty of his voice. One day a relative saw him play his imaginary instrument. and thinking that little Joseph must have it in him to be a great musician, persuaded the parents to let him study music. So at the age of six his father took him to the music school at Hamburg, where this relative was an excellent teacher. He learned easily, but like most children, when studies became difficult, he did not always put forth sufficient effort to overcome

"Music is calculated to compose the mind, and fit it for instruction."—Aristides.

"No musician ever held your spirit
Charmed and bound in his melodious chains,
But be sure he heard and strove to render
Feeble echoes of celestial strains."
—Adelaide A. Procter.

them. However, his teacher would not relent in his exactions until he had mastered the difficulties. In his old age he used to say: "I shall be grateful to that man as long as I live for keeping me so hard at work." You see, girls and boys, all great men worked hard in their youth, and were in old age thankful that some one was strict with them at a time when they were too young to realize the benefit of studying hard.

Two years later, Mr. Reutter, the composer of music for the Emperor at Vienna, came to Hamburg, and there heard of the boy-singer, Joseph Haydn. As he needed a chorister for the great church of St. Stephen at Vienna, he asked to engage little Joseph. Thus, at the age of eight he became choir-boy at St. Stephan's Church, where he sang for about five years.

At that time little boys wore their hair in pig-tails as their fathers did. One day Joseph, who was full of fun and playful mischief, received a pair of new scissors which he put into his pocket, and when the boys were again singing in choir, he could not resist the temptation to cut off the pig-tail of the choir boy in front of him. Mr. Reutter became very angry at this boyish trick, and expelled him from the choir.

Now, what was he to do? His parents being too poor to support him, he wandered about the streets of Vienna, not knowing what to do. Tired and hungry, he met an acquaintance by the name of Spangler, who, although nearly as poor as Haydn, gladly gave him shelter. He now began to give lessons, and also earned a little by playing in bands, at weddings, and at other festivities. His spare moments he devoted to composition and study. Later, he be-

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came organist at Count Hagwitz's private chapel and again sang in the choir at St. Stephen's.

In 1760 he married Anne Keller, the daughter of a wig maker, and shortly after, a great nobleman, Prince Esterhazy, appointed him leader of his private orchestra. Joseph was then a young man of twenty-eight. He held this position for thirty years.

Haydn was of a gentle and cheerful nature. Children loved him and called him their beloved "Papa Haydn"; even grown-ups called him "Papa Haydn". He was a devout Christian who always considered his talent as a gift from God, for which he was bound to be thankful. On an occasion when he heard one of his works performed, he pointed upwards, exclaiming, "It came from thence." He died May 31, 1809.

Papa Haydn, who, as you know, liked fun and humor, on one of his visits to Vienna saw some toy instruments at a fair. The idea came to him that it would be fun to surprise his orchestra members with music having parts to be played by these instruments. So he wrote a little symphony, and then summoned his orchestra members to an "important" rehearsal. We can imagine the fun these men had when some of them were requested to play a toy instrument. During the rehearsal some of the best players made mistakes from sheer laughing. However, after playing the symphony several times, they began to like it, for the whole composition was cleverly written, and the toy instruments fit in so nicely as to produce a charming effect.

This little symphony is called TOY SYMPHONY. In our next lesson we shall learn what "symphony" means. Now we shall listen to this little symphony.

Play without further comment:

TOY SYMPHONY V.R. 20215

B MORE ABOUT THE

"TOY SYMPHONY"

A symphony (not a toy symphony) is a large composition which is always played by a large orchestra. It usually consists of four parts, called movements. These movements are complete pieces in themselves, but to hear a complete symphony, one must hear all four movements.

We shall now again listen to the TOY SYMPHONY, and see how many movements this little symphony has.

Play: TOY SYMPHONY (complete)

V.R. 20215*

Children discover that it has only three movements. Draw from the class that the reason it has only three movements is because it is a little (miniature) symphony.

Play second movement again, children deciding that it is a minuet. Then play the third movement. Lead children to discover that it consists of only one tune, which is repeated three times, with increased speed at each repetition.

After the record has been studied, as given above, ask review questions:

What is a symphony? (A large composition usually consisting of four movements.)

By what combination of instruments is it played? (By a large orchestra.)

Who wrote the little symphony we have now heard? (Franz Joseph Haydn)

How many movements does it have? (Three)

What kind of dance form is the middle movement? (Minuet)

NOVEMBER

LESSON THREE

A THE MUSICAL SENTENCE

As a sentence in our language is made up of several distinct parts or ideas, so also the musical sentence is made up of several distinct parts called musical ideas or phrases.

Write on board:

The shadows of evening spread fast o'er the bay.

Have children discover the two parts in the above sentence. (First part: The shadows of evening; second part: spread fast o'er the bay.) Explain that tones are grouped into distinct ideas similar to our sentences in language, and that several musical ideas combined make a musical sentence, called

PERIOD.

Sing with "loo" or play the melody below. Children recognize the two parts, and that only the second one conveys a feeling of finality (makes them feel that the sentence is complete.)



Sing or play the following melody. Children note musical ideas or phrases, and recognize that these are longer than the above; that the end of the first phrase does not convey a feeling of finality, and that a second phrase must be added to conclude the period.



Write on board:

Said Johnny to Mary: "If brave you will be, I'll show you a lion, way down by the sea."

Children discover the four parts in this sentence.

Play: 1) Skater's Waltz V.R. 27938-A

Children note the four distinct parts or short phrases in the tune; that with the conclusion of the fourth phrase, they feel that the period is completed; and that the same tune is played twice.

Play: 3) Amaryllis V.R. 21938-A*

This tune is of the same construction as above, but when the tune is played the second time, more instruments join in playing it.

Write on board:

Across the meadow gay, skipping in the sunlight, children merrily play.

Children note the three parts of this sentence.

Let children hum the first period of AMERICA, and discover the three phrases it contains. Let them hum the second period, and find that this period has four short phrases.

B OTHER MUSICAL SENTENCES

Write on board:

Winter's here; snow has come; summer joys have passed and gone.

Children recognize the two short, and the one longer part in this sentence.

Let children hum AMERICA, THE BEAUTIFUL, and note that the entire song is made up of a succession of ideas similar to that in the sentence on the board, viz.: two short and one longer musical ideas.

Play: 2) Deutsche Taenze, Op. 33,
No. 2 (Schubert) V.R. 22374-B*

1) Waltz in A-flat
(Brahms) V.R. 21938-B*

Children discover that the phrase construction is like the construction in the sentence on the board: two short and one longer musical ideas.

TO A WILD ROSE—by MacDowell.

MacDowell, who is considered one of America's greatest composers, was born in New York in 1861, and died in 1908. Show picture of MacDowell.

One day, a little melody sang in his mind, and so he scribbled it down; then he crushed up the paper upon which it was written and threw it toward the fireplace. Luckily, it did not fall into the fire, but beside the grate. Later, Mrs. MacDowell found it, hummed it to herself, and thought it a lovely little tune. She handed it to her husband the next morning, saying: "I picked this up last night. I think it a rather pretty little melody." "H'm", he exclaimed, and walked to the piano to play it. "Why, yes", he said, "it is not so bad. It is like a little wild rose theme."

Then he worked at it with enthusiasm, and made a beautiful little piano piece out of it, which he entitled TO A WILD ROSE. We shall now hear it.

Play: TO A WILD ROSE (MacDowell)

V.R. 22161

Children note the shorter and longer musical ideas in this composition.

EVIDENCE OF POPULARITY

CAECILIA HAS BEEN QUOTED
IN THE FOLLOWING PAPERS
RECENTLY

Espana Musica Sacra, Barcelona,
Spain. (November 1932, Father
Bonvin's article on Jewish Music).

Musica Sacra, Regensburg, Germany.

Music and Liturgy, London.

Father Field's Article.

Orate Fratres, Collegeville, Minn.

"Current Comments."

Alfred Coppenrath, Bulletin of New
issues. Father Bonvin's works, June
1932. Caecilia.

The Messenger, St. John The Evangelist
(Anglo-Catholic) Church, Boston.
Father Bonvin's Review of Mass by
Everett Titcomb.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Father Finn Directs Combined Catholic Choirs of Boston

PROGRAM

AMERICAN CHORAL AND FESTIVAL ALLIANCE

Choral Festival—8 P.M.

Massed Chorus

Very Rev. William J. Finn, C.S.P.

Guest Conductor

Francis J. Cronin, Organist

James Ecker, Joseph Gildea, Pianists
The Heavens Are Telling Haydn

Massed Catholic Chorus

Very Rev. William J. Finn, C.S.P.

Guest Conductor

Francis J. Cronin, Organist

James Ecker, Joseph Gildea, Pianists
How Lovely Is Thy Dwelling Place,
Alla Trinita Brahms Requiem
15th Century

N. E. Federation of Men's Glee Clubs

A. H. Turner, Guest Conductor

Carl Switzer, Pianist

Ralph D. Maclean, Organist

Good Night German Folk Song
Lift Thine Eyes Logan

Combined Synagogue Choirs

Henry Gideon, Conductor

Psalm CL (in Hebrew) Lewandowski

Jewish Choral Society

Prof. S. Braslavsky, Conductor

Im Eshkachech (Palestinian Hebrew Folk Song)

Ar. Braslavsky

Protestant Chorus

Dr. John Finley Williamson, Guest Conductor

William E. Zeuch, Organist

William Ellis Weston, Pianist

The Lord Is My Shepherd Schubert
He's the Lily of the Valley (Negro Spiritual)

William Arms Fisher

Hallelujah! Amen (Judas Maccabeus),
G. F. Handel

Montezuma Comes! (Zuni Indian) Loomis
Spring Returns (Madrigal) Marenzio
Cherubim Song in E Minor—Op. 41.
No. 6—Tchaikovsky

Massed Women's Chorus

William Ellis Weston, Conductor

Ethel Harding Durant, Pianist

Through the Dark the Dreamers Came

Hymn of Glory Daniels
Bossi

Combined Synagogue Choirs

Henry Gideon, Conductor

Sh' Ma Kolenu (Hebrew Prayer)

Jewish Choral Society

Prof. S. Braslavsky, Conductor

Silent Devotion (Humming Chorus with
Traditional Melody from Sabbath Eve-
ning Services) arr. Braslavsky
Schain Medele (Fair Maiden) (Yiddish
Folk Song) arr. Braslavsky

N. E. Federation of Men's Glee Clubs

A. H. Turner, Guest Conductor

Carl Switzer, Pianist

Ralph D. Maclean, Organist

On Wings of Song Mendelsohn
The Pilot Protheroe

Massed Catholic Choirs

Very Rev. William J. Finn, C.S.P.

Guest Conductor

Francis J. Cronin, Organist

James Ecker, Joseph Gildea, Pianists
Crucifixus Lotti

Hymn of the Cherubim Rachmaninoff
The Day of Judgement Arkhangelsky-Norden

Massed Chorus

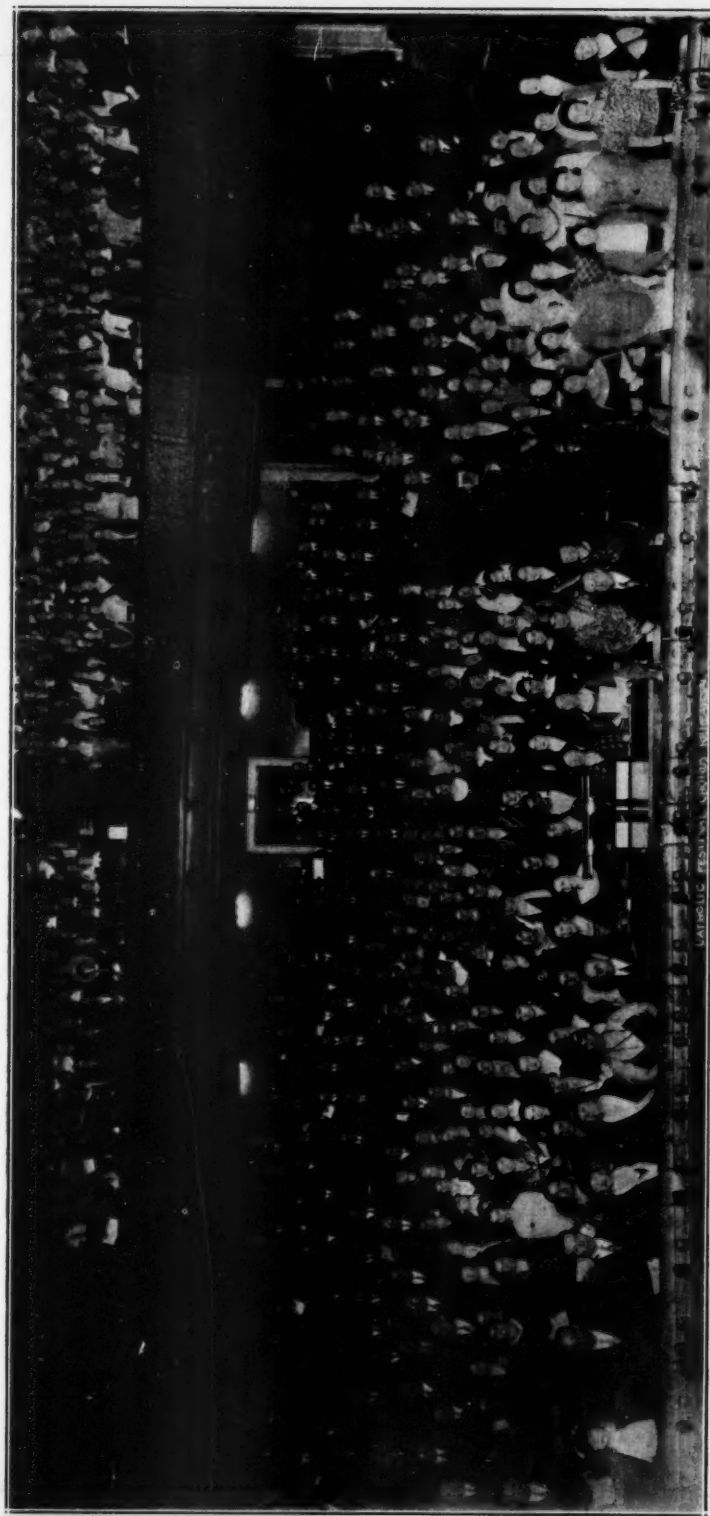
Dr. John Finley Williamson, Guest Conductor

William E. Zeuch, Organist

William Ellis Weston, Pianist

Now Let Every Tongue Adore Thee
(Sleepers Awake) Bach

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Section of Boston Catholic Choirs in rehearsal at Jordan Hall. Fr. Finn, C. S. P. directing

HUMPHREY J. STEWART**DIES IN SAN DIEGO, CAL.****NOTED ORGANIST-COMPOSER**

Humphrey J. Stewart, Mus. D., organist at Balboa Park, San Diego, Cal., where he presided over the famous outdoor organ since its installation seventeen years ago, died in that city Dec. 28 after a long illness. He was 78 years old. Dr. Stewart was noted not only as an organist, but as a composer of masses, oratorios, cantatas and light operas. He had been decorated by Pope Pius for his services to the Catholic Church. In addition to his work as an organist Dr. Stewart was prominent as a public-spirited citizen and was a former mayor of Coronado, a suburban resort town. He was a founder of the American Guild of Organists.

Mr. Stewart was born in London in 1854 and was graduated from Oxford University in 1875. He was active as a church organist in his native land and at the age of 11 sang in a choir. In 1886 he came to America and settled first in San Francisco. There he remained until 1901, when he went to Boston to become organist and choirmaster of Trinity Church in succession to Horatio Parker, who had resigned to become professor of music at Yale University. He returned to San Francisco the following year, however, to be organist of St. Dominic's Church, one of the most important churches in the city. Here he remained until 1915, when, at the opening of the Panama-Pacific Exposition in San Diego, he went there to be the municipal organist at Balboa Park, on the open-air instrument presented to the city by John D. Spreckels. The organ is a fine Austin, set in most beautiful surroundings. It is a joy to the listener, and perhaps the finest advertising asset the city possesses. It would be impossible to estimate the number of people who heard Dr. Stewart at his daily recitals.

Dr. Stewart received word from Rome in 1930 that Pope Pius XI had been pleased to confer upon him the title and decoration of commander of the Order of the Holy Sepulchre. It is understood that this distinction was conferred in recognition of his lifelong services in the cause of music.

As a mark of the city's respect all flags on San Diego public buildings were flown at half-staff for one day by order of City Manager A. V. Goeddel.

BEST EASTER MUSIC**For 4 Mixed Voices**

- 553 Christus Resurrexit
M. Mauro-Cottone .15
Christus Vincit, S.A.T.B., H. Nibelle .15
Terra Tremuit, S.A.T.B.
R. Cassimiri .15
Haec Dies, S.A.T.B. C. Ett .12
Cantate Domino, S.A.T.B.
F. J. McDonough .15
Glorious Easter Vision
Mgr. H. Tappert .20
Christ Triumphant S. A. Erst .15
Christ Is Risen Otto Singenberger .15

For Ladies Voices

- 18-3 Haec Dies, S.S.A.
P. Griesbacher .20
545 Regina Coeli, S.A. Fr. Koenen .12
690 Terra Tremuit, S.A.
J. Singenberger .15
565 Vidi Aquam, S.A. P. Piel .15
31 He Is Risen, S.A.
Sisters of Mercy .15

For Mens Voices

- 399 Cantate Domino, T.T.B.B.
F. J. McDonough .15
554 Christus Resurrexit, T.T.B.B.
M. Mauro-Cottone .15
1904-3 Haec Dies, T.T.B.B.
Mitterer
500 Regina Coeli, T.T.B.B.
Mgr. H. Tappert .12
410 Terra Tremuit, T.T.B.B.
C. Carturan
Terra Tremuit, T.T.B.B.
Engel .15

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ITEMS COLLECTED HERE AND THERE

From a Foreign Periodical on Church Music

Concerning the much controverted question of the Gregorian rhythm the October issue of CAECILLA has presented a very illuminating article by Herbert Cuypers of Amsterdam; since then a new interesting pamphlet on the same subject has been published by another Hollander, J. Vollaerts S. J. of Maestricht, in the Librairie Musicale et Religieuse" (H. Herelle et Cie, Paris) Its title is "Rythme Gregorien et Theoriciens Medievaux." It treats of the texts of the Gregorian authors with solid logic and answers the subtle objections which have been made by the opponents of the musical rhythm of the different proportional notes as taught by the medieval Gregorian authors. And at present date the news has reached us that a third Hollander has entered the arena for the same cause: among his theses for the obtainment of the doctorate in history, Fr. Fesser S. J., presented on October 6th to the Catholic University of Nimeguen (Holland) the following: "The interpretation given by Dom Mocquereau to the medieval texts concerning the Gregorian rhythm is not admissible." The three strongest champions of Solesmes had been especially invited to take part in the debate. No one of these protagonis's presented himself.

FR. LHOUMEAU ON THE MEDIEVAL GREGORIAN AUTHORS

"They have been read superficially; they are closed even to some illustrious gregorianists; more than one musician does not know his subject and speaks of it only from hearsay. Always this contempt of the theorists whom they have studied only by bribes; this obstinate negation of the treatises, numerous and concordant, which if only words have a meaning, affirm the mensuralism. The objection of the errors into which Houdard and Dechevrens have fallen proves nothing. One knows the point where they have switched in the wrong direction but this does not prove that the way which they have followed up to that point was not the correct one. The obscurity of certain passages is no reason for rejecting the clearness of others."

Excerpt from the Address of

Dr. M. Seifert at

Golden Jubilee of Prof. John Singenberger Pio Nono College 1924

"Ladies and gentlemen, it is pursuant to this time-honored custom that we are gathered here today to do honor to one to whom honor is due in great abundance. Our dear friend and beloved master merits the greatest and fullest measure of this signal honor for his personal worth, his culture; his rare qualities and his exceptional attainments as a man, as a scholar, as a teacher, as a creator of divinely inspired music. With heart and soul we, each and every one of us, have assembled here considering no festivity adequate, because our beloved Professor Singenberger, with all his transcendent attributes, is ever modest and unassuming, ever kind and considerate with his inferiors, the less talented; because he has ever given unstintedly of his knowledge, of his talents, of his experience, of himself, to his students, to his friends, to his disciples, ever helping them, ever urging them on, onward and upward towards that idealism in the realm of art in which it is his God-given privilege to roam as master. Despite his indulgence with the short-comings of others, he, himself, has ever been the very personification of colossal energy, unyielding perseverance, absolute honesty of purpose and exalted enthusiasm.

By precept and example Professor Singenberger has taught and lived the life of a Christian teacher and gentleman, the life as it should be, with broad, generous sentiments, wide tolerant views, with a tranquil and enlightened mind. His were ever large sympathies, free from all malice, envy and pettiness. His career has ever been imbued with an artistic spirit that by sincerity, faith and superlative endowments, has wedged the way to success, overcoming obstacles, impervious to a common resolution of achieving not merely a selfish triumph, but unfolding and displaying an unequivocal victory in behalf of honestly struggling Christian humanity.

All this has been accomplished by means of that divine tonal language which causes the entire universe to pause, to listen, to admire; that muse that at will make human beings cry or laugh, hate or love, curse or pray; that queen of the arts whose magic charms caused Milton, when enraptured with, and enamored of her beauties, to write:

"Of dulcet symphonies and voices sweet."

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Benedictine Priest-Composer Active in West

IGNATIUS GROLL IS WIDELY NOTED

One of the outstanding composers of Oklahoma is the Rev. Father Ignatius Groll, now an instructor of music at St. Gregory's Catholic college at Shawnee.

He won two out of three prizes for composition offered last year by the Oklahoma Federation of Music clubs, his "Toccata" winning on the piano and his "At The Old Mission" on the violin.

Father Groll was educated in Catholic schools. After graduating from college he attended the academy of St. Gregory's for two years where he studied piano, organ, theory, composition and church music. He also studied plain chant with the monks at Quarr Abbey, Isle of Wight, Eng.

Father Groll has written several masses and many lesser compositions for church use and six works for symphony orchestra, one of which, a prelude, "The Snow Angel," is used by the Oklahoma City symphony orchestra.

He has also written 20 works for piano solo, five for violin solo, a number of songs and choruses and a romantic opera.

Father Groll was born in St. Mary's, Pa., 47 years ago. He graduated from high school and college at St. Vincent college, Latrobe, in the same state. There he also, studied piano, organ and theory. In 1904 he took vows in the Benedictine order. In 1907 he was sent to the Academy of St. Gregory in Beuron, Germany, for advanced musical study, especially in church music. He also attended courses with the famous monks of Solesmes on the Isle of Wight, England. Returning to the United States in 1909, he devoted himself principally to the introduction of the revised plain chant, restored to the church by Pope Pius X. In June, 1910, he was ordained to the priesthood. He taught at St. Vincent college for eight years, and then came west, teaching music in turn at St. Peter's college in Saskatchewan, Canada; Holy Cross college, Canon City, Col., and, since 1928 at St. Gregory's college, Shawnee, Okla.

Early in his career, it became evident that Father Groll possessed special talent for creative work. He has been composing for over 20 years, and has about 125 compositions to his credit, ranging all the way from short works for church use to symphonic works for orchestra and a romantic opera. Since 1924, owing principally to the urging of Horace Tureman, conductor of the Denver civic symphony orchestra, Father Groll has devoted himself almost exclusively to composing for full orchestra and, since then, has written the following major works: "The Snow Angel," played by the Oklahoma City symphony under Dean Fredrik Holmberg in 1929. "Sophonisba," a dramatic suite, performed by the same orchestra under the composer's direction in 1930. A second performance of this work by the Oklahoma City all-high-schools orchestra, the composer again wielding the baton, took place last March 20. "Memengwa," a symphonic poem, founded on an Indian legend, was performed at one of the American composer's concerts in Rochester, N. Y., on April 2, 1931, under the direction of Dr. Howard Hanson of the Eastman School of Music. "The Cave of Jewels," a symphonic poem; "Moods," a suite; "Passing Caravan," for English horn and strings; two overtures, "Pike's Peak" and "Miniature;" and "Night in the Royal Gorge," another symphonic poem, have as yet had no public performance.

In 1929, Father Groll's "Toccata" for piano solo, and his "At the Old Mission" for violin and piano, placed first in the contest for Oklahoma composers. Since coming to this state he has also written six songs, four piano pieces, two choruses for male voices, incidental music for a poem, "The Vision of the Island," incidental music for "Bethlehem," a Christmas play, a mass, and numerous short works for church use. He is at present working on a tone poem, "Threat," an "Etude" for piano, and a concerto for French horn and orchestra which he has in mind for the first hornist of the Rochester Philharmonic, who is a marvelous performer on this romantic instrument.

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THE ORIGIN of EASTER CAROLS

The singing of carols at Easter time, which is now fast becoming a custom in America, is, like the custom of Christmas caroling, only a revival of an Old World practice of earlier days. Easter has long been known as the "happiest of days", "Sunday of joy", "Spring of Souls", and "festival of festivals". As its French, Italian, and Spanish names show, the celebration is derived from the old Hebrew name of the Passover, Pesach, which commemorates the deliverance through the sprinkling of the blood of the Paschal Lamb on the door posts of the Hebrew houses in Egypt. When, therefore, a day was set apart as the festival of the resurrection of the sacrificed Lamb of God, it was natural that the old name associated with the earlier sacrificed lamb should again be used.

With this idea were associated the practices

of the ancient Teutonic spring rejoicing. From this Northern source have come the more joyous practices such as Easter eggs, Easter salutations, and Easter plays and spectacles. The religious idea of the Jews was combined with the heathen spring festival. The egg signified the germinating fertility of the Spring; the Son of Righteousness was associated with the revivifying Sun which with its Spring strength brought life to all nature.

The singing of the carols was one means of expressing the general happiness of the day. The two great music days in our churches are Christmas and Easter. In many countries the people still greet each other with the words "He is risen"; to which the answer is returned "He is risen indeed". This idea of the surging new life triumphant over death, appears again and again in the carols, which are but an expansion of this salutation.



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